



# Journal of Music,

## MUSICAL VISITOR.

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### RELIGIOUS

#### Musical Commentary.

(CONTINUED.)

A note from Henry embraces about all that is said by other commentators, except some critical remarks from Cruden which are added.

"That which is here made peculiar to this festival, is, that it was a memorial of blowing of trumpets.—They blew the trumpet every new moon, (Ps. 81. 3.) but in the new moon of the seventh month it was to be done with more than ordinary solemnity; for they began to blow at sun-rise, and continued till sun-set. Now, (1.) This is here said to be a memorial, perhaps, of the sound of the trumpet upon mount Sinai when the law was given, which must never be forgotten. Some think that it was a memorial of the creation of the world, which is supposed to have been in autumn; for which reason this was, till now, the first month. The mighty word by which God made the world, is called the voice of thunder; (Ps. 104. 7.) fitly therefore was it commemorated by blowing of trumpets; or a memorial of shouting, as the Chaldee renders it; for when the foundations of the earth were fastened, all the sons of God shouted for joy, Job 38. 6, 7."—HENRY.

"The feasts of Trumpets was celebrated at the beginning, or on the first day of the civil year, upon which a trumpet was sounded, proclaiming the beginning of the year, which was in the month Tisri, answering to our September. This day was kept solemn; all servile business was forbidden to be done up on it; and particularly sacrifices were offered, Lev 23. 24, 25. The Scripture does not acquaint us with the occasion of appointing this feast. Theodoret believes it was in memory of the thunder and lightning upon mount Sinai, when God gave his law from thence. The Rabbins will have it, that it was in remembrance of the deliverance of Isaac, in whose stead a ram was sacrificed by Abraham. Others say that as the seventh day of every week was a Sabbath, and every seventh year was to be kept as a holy Sabbatical year, so the seventh month was to be holy in some singular manner above the rest of the months, for the many Sabbaths and solemn feasts that were to be observed in this more than any other month; such as the feast of Expiation, and of Tabernacles. The new moons, or first days of every month, were in some sort a consequence of the feast of Trumpets. And though these were not reckoned among the solemn feasts in Lev. 23. yet were celebrated as such, by the sound of trumpets, Num. 10. 10, by extraordinary sacrifices, Num. 28. 11, 12, &c. by abstaining from servile work, Amos 8. 5. and by attendance upon the ministry of God's word, 2 Kings 4. 23. Upon these days also some sort of entertainments were made, 1 Sam 20. 5, 18. And God ordained it thus, that by giving him the first-fruits of every month they should acknowledge him as the Lord of all their time, and own his

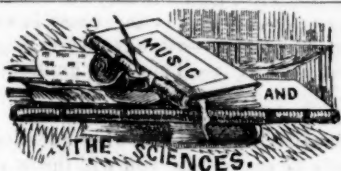
providence, by which all times and seasons are ordered."—CRUDEN.

In Robinson's Calmet, we find some other remarks which are important in this connection, though some of the texts to which reference is made will be commented on in time.

"Trumpet. The Lord commanded Moses to make two trumpets of beaten silver, for the purpose of calling the people together when they were to decamp, Numb. x. They chiefly used these trumpets, however, to proclaim the beginning of the civil year, the Sabbatical year, (Lev. xxiii. 24; Num. xxix. 1.) and the beginning of the jubilee, Lev. xxv. 9, 10. Josephus says, that they were near a cubit long, and that their tube or pipe was of the thickness of a common flute. Their mouths were no wider than just admitted to blow in them, and their ends were like those of a modern trumpet. There were originally but two in the camp, though afterwards they made a great number. In the time of Joshua there were seven, (Josh. vi. 4.) and at the dedication of the temple of Solomon there were 120 priests that sounded trumpets, 2nd of Chron v. 12."

In regard to the trumpets several things must be true. We know that in all the ceremonies instituted by Moses, under the direction of Jehovan, there was the most perfect order,—we presume therefore that trumpets used on the occasion, were not only made out of silver—of the same size, but they were tuned to the same key or sound. If the Priests stood near together and blew at the same time, they observed Rhythm, or measure. Perhaps it was the design in having two trumpets, that one should be blown all of the time.

### JOURNAL OF MUSIC.



### New Correspondents.

We take pleasure in introducing to our readers two new correspondents. The Rev. Mr. E. NOYSE, has been a Missionary six or eight years in India, where he was successfully engaged until the ill health of himself and wife rendered it necessary for him to return to his native land. Should Providence favor he may go again far hence to the benighted heathen. In succeeding communications he will give some specimens of Hindoo music and particularize in regard to a variety of matters, interesting to musical readers.

John, makes his appearance under the head of "Jack's visit to the Singing School." He discourses on all subjects and can please almost any taste.—Those who like a little fun and sparkling wit will always look for John's correspondence.

The subscriptions of Messrs. A. C. Lewis, Rev. A. Longly and B. O. Plympton will close with No. 20, Vol. 4. All right now.

### Oratorio's.

The Oratorio of the Messiah, by Handel, and The Creation, by Haydn, are for sale at this Office.—Splendid English copies, latest editions. A gentleman having ordered from England several copies of each, has these two which he will sell at considerable less than single copies can be obtained for in any other manner.

S. M. BASSETT;—Much obliged for the numbers returned.

### A Moral Problem.

Is it safe for moral and religious people to place their daughters under the instruction of a man who abounds in expressions like the following?—

"I have engaged Mr O——, for the violin class this year. Mr S——, who formerly had charge of this department has just got married, and requires all his energies for something else."—Before a class of ladies and gentlemen, to allow one's tongue to use such language indicates a peculiar state of mind and heart which it is better to let persons imagine than describe.

Another question might also arise, viz: How is it possible for a man to become popular, who is constantly in the habit of such phraseology? The answer to this question is plain. Parents do not know the facts—they do not go and receive lessons, but the young people say "the School is very interesting."—Suppose the masters in the public schools spent time in telling stories and exciting laughter and raised the blush of shame by ridiculous allusions, to make the school attractive to their scholars—would parents be gratified by such moral degradation? Why should they be with a teacher of music guilty in these respects? Some churches are—first, because they are ignorant of his true character; and second, because by humbugery he has acquired a name as strong as Masonry, built of sun-burnt bricks and straw. But enough of this for this time.

Pastors—do you know these things? You had better inquire pretty thoroughly. Depend upon it "what every body says must be true." A gentleman who keeps in S—— street, remarked the other day that he saw Mr —n. kiss all the ladies in his choir on one occasion—guess why he did not kiss all the gentlemen too. O, he was so glad to see them. (!) Now this must have been very interesting. But you know "he has Scripter" for this (!) Good folks, can you patronize such a man as this. Why says one, it depends on circumstances and age. A young man should not do so, but an old man—why—there is no danger of him; and then, according to some dogmas a priest cannot sin, let him do as he may (!) Parents, will you admit this theology in its practical application.

### Music in Boston.

The first Concert of the CHORAL and GLEE SOCIETY, under the direction of I. B. WOODBURY, was given on Friday evening, Jan 24th. The following embraces the Programme:—

#### PART FIRST.

Chorus Glee, (by the Society,) Harvest Time; Hallelujah. Song, (Mrs. Franklin,) Kate O'Shane; Lear. Quartette, (by Members of the Society,) Callcott.—Song, (Mr. Woodbury,) Napoleon's Midnight Review; I. B. Woodbury. Chorus Glee, (by the Society,) When the Morning; I. B. Woodbury. Song, (Miss Thayer,) Tyral Air; Alpine. Trio, from the Opera of the Bohemian Girl; Balfie. Solo and Chorus, Arise my Fair One; Spofforth.

#### PART SECOND.

Chorus Glee, (by the Society,) Where the Bee Sucks; Arne and Jackson. Song, (Mrs. Franklin,) Hunt ye the Mountains; Rodwell. Duett from Norma, Take them, I Implore Thee; Bellini. Song, (Mr. Woodbury,) Sleight Song; I. B. Woodbury. Chorus Glee, (by the Society,) Hark! Above us on the Mountain; C. Kreutzer. Song, (Miss Thayer,) Comic Song; Unknown. Quartette and Chorus, Vesper Hymn; Beethoven. Song, (Mrs. Franklin,) Damon Astor; Crouch.

This is a new Society lately commenced, and made a very happy effort on the occasion above referred to. The performance though not above criticism, did not

or to the Society and to its conductor. The applause of the house was frequent and general.

#### The Melodeon.

This is a building on Washington Street, occupied by the Handel and Haydn Society, for their rehearsals and Concerts; recently it has been thoroughly repaired.

### Literary.

#### COLLEGES.

From the Wesleyan Journal we cut the following notices of the Wesleyan University and Dickenson College:

**WESLEYAN UNIVERSITY.**—We have received the last catalogue of this Institution, from which we extract the following items:—

Total number of students 105; viz. Freshmen, 25; Sophomores, 24; Juniors, 35; Seniors, 21.

"Students are at liberty to board in any respectable private family in the city. The usual price of board is \$1.50 per week. By the formation of clubs, and other economical arrangements, the sum is often reduced to \$1.00 or less per week.

"The philosophical and astronomical apparatus was procured at an expense of \$7000.

"The college and society libraries amount, in the aggregate, to above 11,000 volumes."

**DICKENSON COLLEGE.**—Number of students, 141, viz., Law Class, 4; Resident Graduate, 1; Seniors, 19; Juniors, 23; Sophomores, 23; Freshmen, 27; Pupils in the grammar school, 44.

The collegiate year is divided into two sessions.—The first begins Sept. 5, and ends March 28; the second begins at the termination of the first, and ends at Commencement, on the second Thursday in July.—The libraries contain 11,000 volumes, all of which are accessible to every student.

"For the benefit of indigent students, it has been provided, that in cases where the faculty are satisfied that a student of approved character is unable to pay his tuition money, the treasurer may take his note or bond for it, which shall not bear interest until two years after his leaving college, and shall never be put in suit."

**CATALOGUE of the Normal School at Bridgewater, Mass., 1840—1844.** N. Tillaghtast, Principal; James Ritchie, Assistant. This is one of the neatest catalogues that has come under our eye for a long time; contains all the names of Students, both sexes, who have been members of the Institution since its commencement. The last term ending July 31st, 1844.—67 students.

In the remarks on the object of the Institution we find:—"It should be distinctly understood, that this school has no power to make good teachers of the dull, the idle, and those wholly wanting in enthusiasm, or even interest, for the young. A teacher must educate himself; the Normal School will assist him. Its teachers will give him the fruits of their experience; and they can do no more.

Persons entering the school, must do so with the intention of remaining for, at least, two terms; need not be successful, and of teaching in Massachusetts. Individuals from other States, may attend the school by paying tuition according to the rates charged in the Bridgewater Academy, or, by declaring their intention to pursue the business of teaching within the limits of this State, may be exempted from payment of tuition fees."

The course of study is thorough and well adapted to the object of the School.

A well-selected Library for the use of the school is kept in the building occupied by the school. The charge to each pupil, for wood, sweeping, &c., together with use of books, rarely exceeds one dollar per term.

**CATALOGUES of the Willoughby Medical College, 1845.** Nine Professors of different departments constitute the faculty of instruction. The number of students has increased since 1835, from a class of 16, to a class of 126 the present session. Three years are required to complete all the studies. First term present (college) year commenced Nov. 6th. Second term commences March 26. Third term in July 26. The tuition fees, board and all necessary expenses, do not exceed \$130 per annum for a student. Expenses of the winter session including board \$82. All the text books are supplied at the Institution.

**CATALOGUE of the Smithville (R.I.) Seminary, ending August, 1844.** Five persons constitute the Board of Instruction: Hosea Quinby, A. M., Principal; A. A. Meader, Teacher of Music. Male department 119; Female 94; Juveniles Male and Female, 80;—total 293. The course of studies are briefly noticed in the following extract from the Catalogue:

This Institution presents to those youths who may resort to it, an opportunity for studying the Greek, Latin, French, Spanish, German and Italian languages, the various branches embraced in English literature, the different Natural Sciences, Mathematics, Metaphysics, &c. &c.

They can have opportunities, also, of attending to Drawing, Painting, and Instrumental Music. The Institution takes rather a medium stand between a College and a common Academy. Hence, several of the regular College studies, as well as the more

common branches, are here pursued, giving good opportunities for all who wish, to fit themselves well for the great duties of life."

The Institution is located on the Hartford turnpike, nine miles west of Providence, in a very pleasant country, stands on a small eminence, commanding a view of a few neat villages, and also three places of worship, situated near. The scenery in the summer is delightful. Stages pass every day; easy of access from any part of the country; fare from Boston to this place \$2 12 1-2 cts.

### Communications.

The following communication being quite general in its nature, and application, we have concluded to publish it with the answers in the Journal of Music. Our friend Cook will please excuse the liberty we take.

Mr Woodbury's answers come first succeeding the communication.

Provincetown, Feb. 14th, 1845.

MESSRS. DAY AND WOODBURY:—

I wish for you to inform me what is necessary to be done in order to have our singing on the Sabbath conducted in a proper way, and for peace and harmony to prevail among the singers, and good be the result.

I will inform you how we are situated, and then you will make up your minds what is best to be done, and inform me as soon as possible.

We have the largest house in the county, it contains 136 slips on the floor, singers seats will seat about 60 persons. There is from ten to forty that sing, and the best of them we cannot depend upon. When the Sabbath comes, those that wish go into the Choir, those that do not, take seats elsewhere.—Each person sings the part that suits them best, and it is most always the case that females sing Tenor, and males sing Soprano. We have several instruments, and each one plays the part he likes best. Our singers are from 13 to 60 years of age. When they go to their seats on the Sabbath, they know not what hymns or tunes are to be made use of. The minister gives out the hymn, the singers select a tune of the same metre and sing it: each one singing as loud or as soft, as quick or as slow as he pleases; and if the tune is sung in time and in tune, it is said to be good singing.

Our Society—which is large, are ready and willing to do all that is necessary in order to have good singing—will have a meeting about the first of March;—Therefore gentlemen you will oblige me very much with an answer as soon as possible.

By answering the following questions collectively or separately you will throw considerable light on the subject:

- 1st. Should the Society engage a Leader or the Singers?
  - 2d. Should the Leader have the whole control, or the singers in part?
  - 3d. Should the Choir be made up of all ages, and so made up that they can go out and in to the Choir when they please?
  - 4th. Are the Singers prepared when they go to their seats if they know not what tunes or hymns are to be sung?
  - 5th. Should every person that feels disposed have liberty to go in to the choir, or should it be left with the Leader to decide who may or not?
  - 6th. How should a choir be seated.
  - 7th. Should every one of the Choir be as constant in their seats as the minister?
  - 8th. Should the choir practice on the hymns and tunes that are to be sung on the Sabbath previous to the Sabbath?
  - 9th. I should like to know how to get up a choir that will be useful to the Society?
- In answering the 9th question you will answer the whole. Please to write in what way

and manner the different choirs in the city are got up and managed.

I am well satisfied what the answers to these questions will be, but it is from better authority than my own opinion I would like to present to the Society.

You will please write me as soon as possible and

oblige yours, &c.,

CALEB COOK.

(Answers.)

1. The Society, with the good-will of the Choir if possible.

2. Leader the whole.

3. All ages;—but they should not go out and in as they please.

4. The hymns should be rehearsed.

5. The Leader should select.

[On the 6th question Mr Woodbury has no answer.]

7. About.

8. Certainly.

9. Teach a good class.

Mr Woodbury has in a laconic style embraced about every thing necessary in the answers to the questions.

1. This question hits on an important right: much discussed among singers:—viz. whether the choir are independent of the church and society, or subject to them? the right to govern themselves or be governed.

Ans. The Choir should always be subject to the church and congregation, of course. The church has a right to judge of the performance of the choir, whether it is adapted to the end desired. And also of the general conduct of the Choir. Immoralities in members should come under the discipline of the church the same as in all other cases. Violations of musical taste and skill, must be subject to the judgment of the Leader if he is a competent judge; if not a Committee of the Choir might decide.

In answer to the main question, we say that "Circumstances alter Cases." In some places where the church and society, as such, in consequence of being scattered, or, for the want of interest in music, think nothing, and are only willing to do nothing about the singing,—then the Choir must be regarded as a kind of society—choosing their own Leader and managing things the best they can. But where there is a disposition on the part of the church and society to assume responsibilities, if there be any right anywhere, it is theirs to control the singing altogether. The natural order of things in this case, would be, first, to obtain, as suggested by Mr. Woodbury, a suitable man to have the charge of the singing in accordance with the good-will of the singers, if possible.—But if the singers entertain and go for any notions which are inconsistent with virtue or the best interests of religion, they had better be disbanded and then let the new Leader get up a new Choir by means of a School, or otherwise.

2. He should, (if competent,) have the whole control, very much as a discreet Preceptor of an Academy has the control of the students, young gentlemen and ladies, or of whatever age. Judging of their capabilities, he arranges them as will best promote the singing,—without partiality. If any do not like his supervision, they can signify it to the proper authority, and if sufficiently serious, the church or singing committee, appointed by the church who engaged him, can call him to account. Give every Leader (who is competent) this control and it would at once end nine-tenths of the little broils arising in Choirs.

If persons do not like the Leader, they can with all propriety retire to the congregation. But suppose all the choir leave in this way? Then if the man selected as a leader cannot sustain sufficient popularity to keep a choir together—dismiss him and appoint another. If there is no one to be found sufficiently skilled in music, appoint the best you have and let the choir appoint a Committee of three to consult with him,—then let them constitute one voice and govern the same as a competent leader.

But all the little misfits that some persons take, are not to be regarded as evidence against a Leader.—Give him a year or two at least to make a fair trial.

The Choir should not have the control at all—except so far as they may have a right to influence the singing Committee or the church, to remove an inefficient Leader and place over them one better qualified.

3. It is a known fact, that family singers make the best music. This results from the similarity of physical conformation. Care should be taken, when there is a choice in persons, to select such as have a round-toned voice. It is too generally the case in making up choirs, that it is "Hopkins choice"—that or none. While it would not be well to have the aged in the



choir, who have lost all nerve and sensibility, so it would not be expedient to have those who are so young as to be destitute of judgment and good taste, —i. e. if you want a first-rate choir.

Be careful to leave out all those sharp-cornered individuals who never can agree with anybody; one such will do more harm than ten of the best can do good.

Unless persons are in constant practice, the voice becomes, as they advance beyond forty years of age, by degrees harsh and inflexible. The best choirs in the city are composed of young people, nearly of the same age. In the country this cannot always be effected, so that as a general rule, we should perfectly concur with Mr Woodbury.

Singers have no right to go in and out when they please, unless they always please to be in their seats. Such is the nature of the obligation they voluntarily assume on becoming members of the choir. And they are as much bound to be punctual as a man is to pay a note of hand according to agreement. They can only be justly and fairly absolved from the same obligation by making their resignation known to the Leader. They have their means of redress in matters of grievance as we have pointed out.

4. A choir, constant in their attendance on meetings for rehearsal, and who, under a suitable Leader, thoroughly learn a variety of good tunes, and who occasionally add to their stock,—might be able to sing well, a hymn they had not practiced:—The same choir under the same circumstance could do much better if they had practiced the hymns before.

5. It is a practice of some choirs to vote in their members: which is far from being correct. On the moral and social character of individuals, it would be as much within the ability of the choir to judge, as of the Leader, and might be more. But of the qualifications as singers, it is preposterous for the choir to vote unless in the case of incompetency on the part of the Leader, when he and the Committee of the choir ought to judge.

6. The arrangement in the "Vocal School" is perhaps as good as any, as follows:—



A, B, C and D are the four best singers on the four parts. Perhaps if eight of the best were seated in that manner, it would be well. It is not important how the rest are seated. These eight should be selected and seated by the Leader the same as a General does his body guard. And none have a right to find fault any more than a private soldier that he is not appointed to office, or Mr W—, that he is not chosen as one of the Cabinet. Such are the rights of the Leader, and such the rights of members. Such is the necessary order of things. A poor Leader would do better under this arrangement than a choir even of the best singers, each of whom thinking himself to know a little better than the rest how things ought to be done. The difference would be just that between order and disorder.

7. We have hit partially on the answer of the question in the remarks above. There is no choice in the matter of leaving the seats at will—i. e. no right to do so. Sickness and unforeseen providences, excepted, members are under obligations of a very serious kind to be constantly punctual. These obligations they have taken on themselves, and they cannot be thrown off by a mere whim. There is certainly moral guilt in deserting the seats without some such cause as above specified.

8. Mr. Woodbury's answer is to the point.

9. If Mr Woodbury's answer is correct, it will at once be seen, where the government of the choir rests. The Leader has taught the school and now takes them into the seats, leaving out any who are not qualified. How choirs are got up and managed in the city, must be omitted until another time.

Conclusion. We shall hold ourselves ready to answer questions of general interest, to the extent of our knowledge, and when it is probably consistent. We generally express an individual opinion, founded on our own experience and that of others. We may mistake: Readers must judge.

For the Journal of Music.

### Music among the Hindoos.

MR. EDITOR:—The Hindoos are a people passionately fond of music, both vocal and instrumental. Indeed we may say their whole literature has been married to this pleasing science. Children are never taught to read in school, but always to sing. The teacher first sings the line, after which the same is repeated by the pupils.

They have quite a variety of tunes called Rag.—The Rag Kodara has 11 syllables, the Rag Malaba has 12, the Rag Kalasa has 13, the Rag Barada 11—11 and 6 and the Rag Chowkee 4 lines of 16 and one of 10.—The same metre is sometimes sung in different Rags though there is but one that is regarded as the standard or more appropriate Rag. They have no system of notes, but a tune is learned and remembered by the vowels contained in the stanzas. This I shall not be able to explain to the understanding of your readers, as I was but imperfectly acquainted with the system myself. They have no different parts for high and low voices, but all sing the same part, the lower voices however singing an octave below.

Music is indispensable at all their festivals, and forms a part of their worship. On most occasions, their voices are accompanied with numerous wind and stringed instruments, many of which are entirely different from any we have in America. A description of them would be impossible, but I expect a specimen of them soon, and any one can inspect them at their leisure by calling at my study.

The Music of the Hindoos, both instrumental and vocal, has a peculiar harshness of sound to the American ear, but in time it becomes agreeable—at least it did so to myself.

Our music is too slow, low and slurring for them.—A Raga was once asked by a European lady who had been playing a number of fine tunes on the Piano Forte, how he liked them, and he replied, that if he must tell, the sound was very senseless and disagreeable. The books of the Hindoos, both religious and scientific, are written in rhyme, and calculated for music. I will close this hasty and imperfect scroll with a few specimens I have translated into English.

1. The following, taken from the 10th Book of the Bhagabat, will show that the Hindoo Poet can address himself to the sympathies. The Monarch Kungsa is about to slay Dabakee, his sister, in consequence of a Divine prediction that her eighth child should be his destroyer. Basudabe, the partner of the lady, beseeches him to desist, promising to surrender all her offspring into the monarch's hand.

Now Basudabe with heaving breast,  
His supplication thus addressed;  
Great Monarch, Kungsa, deign to hear,  
And injure not thy sister dear.  
Her son alone thy foe shall be,  
But she's no enemy to thee.  
The offspring of this trembling maid,  
Lo at thy feet shall all be laid,  
And, O ye gods, from every place,  
Bear witness in this solemn case.  
Thus Basudabe his bosom vents,  
And Kungsa's iron heart relents,  
Believes the vow, withholds the blow,  
And lets the captive goddess go.  
And now with joy the parties come,  
To taste the sweet delights of home,  
Many glad days together passed,  
But ah! the pang must come at last.  
A child is born—so very fair,  
Cupid could not with him compare.  
When Basudabe the babe beheld,  
With what sharp pangs his breast was filled;  
With eyes diffused in tears, said he,  
Which should I keep, my word or thee?  
In hesitation thus he stands,  
But soon his sympathies commands,  
Resolves to keep the vow he made—  
At Kungsa's feet the infant laid—  
With wonder all the courtiers gazed.  
Kungsa himself stands quite amazed  
And thus propitiously he spake,  
Good Basudabe thy offspring take,  
Thy loyalty and faith I know,  
So take thy smiling babe and go.

The description of Krishnoo's birth, given by Byas-dabe, in the tenth Book of the Bhagabat, will not be thought destitute of poetical merit. The following is a literal translation:

Hear, O King, the birth of Govinda,  
By which thy mental darkness will be dissipated.  
Of the six seasons caused by the sun when births are most propitious,  
It was now that season—in the midst of the most plentiful rains.  
It was at midnight, on the eighth day of the moon's decline,  
The sun was in the mansion of Rohenee,  
And the queen of night was passing the Bhurusab.  
At the same time all the celestial orbs were most propitious,

The clouds now uttered their voices in sounds of distant thunder;

The notes of Superior Beings filled the air,  
The heavenly courtesans danced their varied reels,  
While all the gods rained flowers in rich profusion.  
Indra now calls to the god of wind—"go thou to Mattura,

And taking thy sweetest perfumes, blow softly o'er hill and plain,  
But particularly shed thy most delectable breezes in the prison house of Kungsa."

Hearing this injunction, the god of wind takes his way to Mattura, and sheds around all his ambrosial sweets.

At this time the sky became clear and the atmosphere serene.

The birds in the branches tuned their notes in lofty hymns of praise,

The flowers of the forest expand and dispense their odoriferous fragrance all around.

The holy brahmins were cheerfully chanting the Veds,

And throwing offerings into the sacred fire.

The whole earth gave signs of gratulation that Krishnoo was about to assume a human form.

Now just as the queen of night had arisen in the firmament Govinda entered the world;

His body was the color of the dark blue cloud,  
And around his loins a scarlet cloth surpassing in brightness a million cupids.

On his head glittered a golden diadem beset with pearls,

His four arms with which he held the emblems of his divinity,

Were like pillars of polished emerald.

This is indeed beautiful language, though prostituted to the praises of a god whose character is blacker than the pit and subtler than Satan. May the time soon come when the language of the Hindoo Poet shall be consecrated to the praises of Jesus, and when their voices instead of being tuned to the worship of idol gods, shall reverberate with songs consecrated to Jehovah.

E. NOYES.

### Vocal and Instrumental.

☐ We received the programme of the concert noticed below, which speaks well for our friend Andrews.

#### MUSIC—WINSTED CONCERT.

I am pleased, extremely pleased, when I behold the prevailing popular taste for music. As a science it has been brought to astonishing perfection, and in this part of our country it is now almost as difficult to find a person among the youth and middle aged who does not to some extent understand the theory of music and cannot with considerable facility "read notes," as formerly it was to find one who was not totally ignorant of both. Considering the nature, importance and power of music, we may well congratulate ourselves upon the good sense, good taste and high degree of refinement which this condition of things indicates. Singing schools are everywhere taught, and concerts are every where given, and in most places of any considerable importance, amateurs are forming clubs, associations and academies for the prosecution of their attainments beyond the ordinary limits of musical skill. Pieces of extraordinary merit are constantly issuing from the pens of native composers. Musical productions of every description are teeming annually from the press, and it should be a source of happiness to us that so great a proportion of them are adapted to the improvement of children and youth. Verily the next generation will far outstrip even the present.

I had the pleasure not long since, of listening to an address from that venerable master, Thomas Hastings Esq., of New York, and also of attending, in the Methodist Church, a concert of sacred music under the management of Geo. Andrews, of New York. The address of Mr. Hastings was plain, timely and practical. He made many sound remarks upon the subject of "religious music," and especially enforced by many judicious observations the necessity of a preparation of the heart for the proper performance of this important part of church service. All who heard the address could but tender the reverend musician their spontaneous thanks for the satisfaction which they felt. The old man's head is now white with the frosts of many winters, yet his powers have scarcely commenced to decline. In the evening a large audience were highly edified by the performances of the united choirs of Winchester and Colebrook, with orchestral accompaniments. The pieces were excellent and well performed. The performance of the Colebrook choir received general applause. The solos by the ladies were peculiarly meritorious. "The Sister's Call," "When from the sacred garden driven," and "Sound the trumpet in Jerusalem," received the highest encomiums. The effect of the choir was at times thrilling. It was interesting to observe the power of music to represent the "Song of Angels," or to express with such force the sentiment in the several passages of "The whole

earth is at rest," "For behold the day cometh," "Now elevate the sign," and the closing piece, the "Grand Hallelujah Chorus," from the Oratorio of the Messiah. Volumes could not describe the impressive sublimity of a large choir of good voices, now rolling up with the melting strain in soft melodious numbers, now bursting forth in full chorus with the well timed accompaniments of the orchestra, carrying captive unresistingly the feelings of an audience. Music is the grand and appropriate medium of praise to the Great Creator, and when properly conducted, is an exceedingly powerful agent in promoting the welfare of Christianity.—*Cor. of Hartford Journal.*

### On the Use of the Stops of the Organ.

The Organ being of all Instruments the best calculated (on account of the variety it contains) for extempore playing, the effect of which by skillful masters is far superior to that of music precomposed for it) on which subject, as I do not recollect to have ever heard of any practical treatises, I shall subjoin a few hints thereon, and on the style in general, in order to attain which, it will be first necessary that the proper method of touching the different stops, (as the style of playing varies considerably in each,) should be shown.

Secondly, the proper selections of these or voluntaries, and lastly, something of the art of modulation, without a knowledge of which, a very small progress can be made in extempore playing. As to fancy and invention, I shall say nothing on that head, they being gifts of nature, and not to be acquired, but of which some small share is at least, also necessary.

For the *Diapasons*, the style should be grave, and of the *sostenuto* kind, gliding from chord to chord, with almost a holding note, either in the treble, tenor or bass of the organ. If the principal be added, the style may be brilliant, the fingering more Staccato, and quicker passages may be executed with better effect than on the Diapasons alone. The Bass also being more distinct by the Principal, it is usual, (as well to avoid the shrillness of the upper notes) to keep both hands lower down, than when the Principal is not drawn.

For the *Trumpet*, the style should also be grave, and majestic, playing chiefly in the key of C, or D, and keeping nearly to the natural compass of the real Trumpet, on which rapid and chromatic passages not being to be executed, they must of course be improperly used in imitation of it. Double notes in the manner of two Trumpets may occasionally be used, and a long holding note, on the fifth or key note, with a second part moving, has a good effect. The Bass should chiefly be played on the *Diapason*, *Dulciana*, *Principal* and *Flute* of the Choir Organ, except now and then by way of contrast, particularly towards a grand close, when the Trumpet Bass (qualified by the Principal) or Full Organ, may be introduced with great effect.

For the *Cornet*, quick music and in a brilliant, without double notes or chords is proper. This stop, though frequently used in voluntaries before the first lesson, is yet I think of too light and airy a nature for the church. I should therefore recommend its being but sparingly used in voluntaries, and only in the minor key, except on festivals and joyous occasions, for which it may properly be reserved. The Bass to it may be played on the same set of keys, provided the left hand is kept below middle C.

The *Flute* may be played in much the same style as the *Cornet*, except that the Bass may be played on the same stop, which being an octave one, there may be more execution with the left hand than usual on the Organ. This also being of too light and trifling a nature to be used in churches, I think entire Flute pieces should be avoided, and the Flute only used as an echo, or by way of relief to the more noble parts of the Organ. The *Dulciana* may be touched something like the Diapasons, except that it being seldom or never carried throughout the Bass, the left hand should be kept higher up. A tender soothing style, without the least degree of execution (which this stop is too delicately voiced to hear) is proper for it.

The *Stop Diapasons* and *Principal*, are together capable of as much execution as the Flute alone, the same style of playing will also serve for them. I should indeed, almost at all times recommend this mixture instead of the Flute, it being by no means so trivial in effect.

For the *Cremona*, or *Vox Humane* (if it be worth using, which is not always the case) the *Cantabile* style is of course proper, confining the right hand to about two octaves, or more, from about the C below middle C, upward, and playing the Bass on the Diapasons. Double notes in the manner of two voices singing, may have a good effect. The *Bassoon* may also be played in much the same style, except the Bass being infinitely better than that of the other two, it may be used down to Gamut or lower.

The manner of playing the *Swell* requires more judgment than any other part of the Organ, as by a judicious management of the Pedal, the human voice may be much better imitated than by a *Vox Humane*; the *Cantabile* style is therefore also proper for it, though it is capable of a considerable degree of execution, particularly when the *Cornet* is drawn. Double notes

and Chords judiciously used and diminished, have a good effect. The Bass may generally be played with the *Stop Diapason* and *Flute* of the Choir Organ, (with or without the Principal, according to the number of Stops drawn in the swell) or where the compass of the Swell extends below middle C, both hands may be occasionally employed thereon. The Swell is frequently used as an echo to the Trumpet, Cornet, &c., the finest mixture in which is, that of the Diapasons and Hautboy, with the Trumpet to strengthen it, if required. The Principal should not be drawn without both the Reed Stops, as the octave will otherwise be too predominant, and destroy the effect of the *Sostenuto* passages. The *Cornet* in the Swell should, I think, never be used as such, it being necessarily so very inferior to the great Cornet (which consists of more ranks of pipes, and has the great Diapasons to qualify it) but only used with the other Stops to make a full Swell, as an echo to the Full Organ. It is, however, frequently used as an echo to the great Cornet, and strictly so, in repeating the two or three last notes of it, it may be proper, but in repeating whole passages after the great Cornet, it has but a mean effect.

In making Cadences on the Swell, they being of an episodic nature, (if I may so express myself,) and not essential to the subject, (especially in giving out Psalm tunes) should be introduced or prepared *loud*, sustaining the note at the pause, till the Pedal is gradually raised, (or the sound diminished,) after which the Cadence should be continued *soft* till the close of it, when the sound should be gradually increased again. By this means, the Cadence (or Episode) may be kept (as in a parenthesis) distinct from the main subject.

The holding down the 4th below the key note, on the Bass of the Choir Organ, during a Cadence, has a good effect, as it confines the Cadence to one key, and thereby prevents unnatural excursions, and also helps to distinguish it from the original subject. As to the peculiar advantage and effect of the Swell in expressing the *Pianos*, *Fortes*, *Crescendos*, and *Diminuendos*, the performer must there be left to his own judgment, as no particular rule can be given in extempore performance. He should however, consider that the mere see-sawing the Pedal up and down at random, and without meaning, can have no better effect than what is produced by a peal of bells ringing on a windy day.

For the *Full Organ*, Choral Music, Fugues, &c. &c., are most proper. Upon the Treble, rapid progress may be executed, but *Arpeggios* and quick passages of accompaniment in the Bass, such as are common in Piano Forte lessons, should be avoided, the Bass of the Organ being too powerful for accompaniment. Where however, the Bass is made *principal*, and the Treble only a kind of Thorough Bass to it, execution for the left hand may have fine effect. Chords, held down in the Treble, with the Bass moving in Quavers have a good effect, but Chords in the Bass should seldom or never be used, though a fifth to the fundamental or key note may occasionally be added.

As to *Extempore fugues*, (a very common style of playing for the Full Organ) though I am far from denying that there have been and are now many, who by dint of practice and study, have attained to great proficiency therein; yet most of those commonly played as such do not appear strictly to deserve that appellation, as I cannot help suspecting them (especially when they are coherent and well worked up,) to have been studied before. Though they may not have been actually written down; and when that is not the case, the air in the Treble when the Bass takes the subject, is seldom superior to that of common Thorough Bass.—*Selected.*

### Good Fortune.

A young Yankee, named Coleman, who used to play the Accordion in some of our cities for subsistence, and who patented some improvements on that instrument, has suddenly sprung into affluence and fame. In New York, \$100,000 has been agreed to be paid him for the improvement of the Piano, and in London, where he now is, he is the lion of the day; and it is said that he will recover half a million of dollars for his patent there, besides being petted by the nobility of Great Britain. [*Philadelphia paper.*]

We happen to know, and we are happy to say, that this "young Yankee" deserves all the success he is likely to receive, abundant and overwhelming as it is. His improvements on the Piano, for which he is now receiving such high reward and distinction, are of a most striking character, and cannot fail to be universally adopted. It consists in what he calls the "Æolian attachment," and converts the Piano instantly, at will, into the softest and sweetest toned organ we ever heard. The principle of the invention is in the introduction of air to the string of the Piano, so that the sound is prolonged indefinitely. It makes two instruments out of one—the Piano remaining single until the performer chooses to convert it into the Organ, which is done by touching a pedal.

One of these instruments was exhibited at the Scientific Convention, held at Washington, some months since, under the National Institute: and it excited the keenest curiosity and the most marked delight of all who heard it. It has never been publicly exhibited in this city, though a few have been put up in private

parlors. The "Æolian Attachment" may be applied to any Piano, at a cost of about one hundred dollars; new ones made with reference to this improvement, cost about \$50 additional.

Mr. Coleman is a native of Nantucket—a genuine Yankee—and "full to the brim" of mechanical and musical genius. When a mere child he was perpetually astonishing his townsmen with some new "contrivance." This great invention, which gives him fame and fortune to his heart's content, was the amusement of a sick chamber—to which he was confined for some months. He has other in petto, which we predict, will give the world cause for astonishment. His parents reside at Saratoga. He is now in England. We heartily rejoice in his extraordinary success. [*Cour. & Enquirer.*]

Such is the notice which other periodicals take of the "Æolian Attachment." We have examined it several times and hesitate not to say that it is truly an excellent idea. The beauty consists considerably in its simplicity. It is nothing more nor less than a Piano and a Seraphin combined in such a manner as to have only the appearance of a Piano. Messrs. T. Gilbert & Co. of this city, have the sole right to manufacture them in this State, and sell them, we presume, where they please. If you please, you can set down and play the Piano, only. A private stop exceedingly simple, shuts off the Piano-forte action, so that you can play a beautiful Seraphin. They are as easily connected, so that when you touch and hold down the keys, as on the Organ, the Piano immediately answers and the smooth and sweet toned Seraphin catches the sounds in tune, prolongs and sustains them at pleasure, soft, or loud, as you please.—Mr. GILBERT has an extensive Piano-forte establishment, and has secured the best reed maker the country affords,—so that he is enabled to furnish the most exquisite-toned reeds. We have never heard any which in purity of tone equaled them. The demand for them, as might be expected, is very great. Any person who can tell a unison, can easily keep the two instruments in perfect tune. The Æolian Attachment will always be in tune. The Piano needs only to be tuned in unison.

As a Piano-forte Manufacturer, Mr. GILBERT has long been known to furnish the best of instruments. Call and see.

From late accounts we find that Coleman is 'cutting a great dash' in England. This is Yankee Enterprise indeed.

From the Home Journal.

### MUSIC.

Music moves us and we know not why;  
We feel the tears, but cannot trace the source.  
Is it the language of some other state,  
Born of its memory? For what can make  
The soul's strong instinct of another world,  
Like music? MISS LONDON.

### The Organ.

While in more lengthen'd notes and slow,  
The deep, majestic, solemn organs blow.—POPE.

The origin of this instrument is lost in the distance of remote antiquity. It is alleged by some Jewish writers, that it was to be found in the temple of Solomon, at Jerusalem. But for this there is not the least warrant. The word ORGAN occurs in the Scriptures but four times; and in all those passages it is understood, both by translators and commentators, to be a small wind instrument, somewhat like the modern mouth-organ, or pipe of Pan.—Thus it is said, [in Gen. iv. 21.] that Jubal was "the father of all such as handle the harp and organ." In Job, also, [xvi. 12,] we read of the wicked's rejoicing "at the sound of the organ," and [xxx. 31,] of the patient man's "harp" being "turned to mourning" and his "organ" into the voice of them that weep. The Psalmist, too, speaks [Ps. cl. 4,] of praising God "with stringed instruments and organs." But in all these texts the same Hebrew word [UGAB] occurs, and means the Syrix, or Pandian-pipe.

The water-organ or Hydraulicon of the Greeks, (so called because it was acted upon by water,) although very small and imperfect, may be most probably regarded as among the first approaches to the church organ now in use. The first Italian instrument of this description came from Greece. In the seventh century, by order of Pope Vitellianus, they were introduced into some Roman churches. Yet these ancient rudiments of our present Organ, were but the efforts of an infant compared to a giant's energy and might.

To the Germans we are indebted for the in-



vention, which now fills our sanctuaries with such a rich harmony of sounds. We are told that in the cathedral at Strasburg, there was an organ as early as A. D. 1298. We read of another at Venice, very like such as we now have, built by a German in A. D. 1312.

The pedal was not introduced until the middle of the fifteenth century; and the division of the pipes into different stops, was not made until about the year 1520. Christian Föner, in the seventeenth century, invented the wind chest. And then improvements of every description rapidly advanced.

The organ in St. Peter's at Rome, the largest in all Christendom, has upwards of a hundred stops. The grand organ at Goerlitz, has 3270 sounding pipes. There are similar instruments of immense size and power, at Ulm, at Breslau, at Strasburg, at Rothenburg, and at Halberstadt. On some of these, three players may perform at the same time; and the effects resulting from their full blast—the thunder of their harmony—are scarcely credible.

The happy influence that would be exerted, by the general introduction of the Organ into Christian churches of all denominations in our country, should animate the friends of piety and musical science, to use their best exertions to this end. The praise of God is the most elevating and ennobling of our employments upon earth. And there is, in the rich harmonies and solemn intonations of the "Sacred Instrument," as it has been called, what cannot fail to add much to mere vocal utterance.

"There is in souls a sympathy with sounds,  
And as the mind is pitched, the ear is pleased,  
With melting airs, or martial, brisk or grave.  
Some chord, in unison with what we hear,  
Is touch'd within us, and the heart replies."

COWPER.

The organ was invented by one Ctesibius, a barber of Alexandria, about 100 B. C.

The Æolian Harp was invented by Kircher, 1649. The lovers of pure tones and simple melody have gained more delight in this little instrument, than can be drawn from all others, however skillful be their combinations. Its sounds are as wild as the wind that blows upon it, and as mysterious as its source.

#### SINGING CLASSES in Philadelphia.

Singing Schools where sacred music is taught by properly qualified instructors, are among the most valuable and pleasant of our early recollections, and are a blessing to social life, to the state and to the church.

Such a school is now being taught by Dr. WARD, in the large lecture-room of the Eleventh Baptist Church, North Twelfth Street, Philadelphia, every Saturday evening, FREE, all come who please, and during the progress of the school, the attendants have the privilege of giving in a collection or by subscription, what their sense of right dictates.

On the last Saturday evening in January, an extra service was given—several pieces were sung to a respectable audience, who were delighted, and profited. The Pastor Mr. Gillette, delivered an address prepared for the occasion, of fifteen minutes length. At the close of these services, the following was unanimously passed, being prepared by a friend of singing, unsolicited by any member of the school or Committee:

"RESOLVED, That as pupils and spectators, we tender our sincere and hearty thanks to the Committee of gentlemen who have so kindly provided us instruction in sacred music, upon terms so liberal as to be within the reach of all—and by so able an instructor as Dr. Ward, to whom also, are our warmest thanks and best wishes tendered."—[Bap. Rec.]

An Opinion of the Christian Advocate.—The practice of choir singing is becoming too fashionable in some

of our congregations; and, as we believe, to the great injury of vital piety and the true spirit of devotion.—When a preacher gives out a favorite hymn which he wishes to hear in the good old tune called Shirland, St. Thomas, Lisbon, or Watchman—tunes which melted his heart in childhood, or warmed or soothed it in riper years—he must be entertained with a new tune in all its parts, the air or subject of which he cannot possibly tell amid the commingled sounds that emanate from the well trained choir—sounds, however, in which the worshipping assembly feel no more interest than they would in those of a Greek dialogue well spoken by some smart students just come from college.

#### Sailor Music.

The dreary and solitary nature of a sailor's life is greatly cheered by the music common to sailors. The peculiarity of their condition has a tendency to cultivate the strongest feelings, and these feelings find utterance in songs, such as they are. The fore-castle is their concert room, where they sing about home and those they hold dear. On the yard-arm, in a clear air, they compose verses and tunes and sing to their companions. It is to be hoped, that the time is coming, when the sentiment of their songs will be such as the good and virtuous will approve.

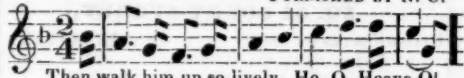
A lad, who, several years since used to fold our papers, has recently returned from a voyage to Smyrna, up the Mediterranean. While there, he with three ship's crews, visited one of the seven ancient churches spoken of in Revelation 2:8. It is still standing, about three miles out of the city, on a hill, not far from which, stands an old castle. N., as we shall call him, raised himself up on the shoulders of another sailor, and succeeded in beating off a piece of one of the stones out of which the church was built. This was divided in pieces, and each sailor took what he wished. N. brought home a tolerable sized piece of the stone, which proves to be white marble of a peculiar kind. With others of his friends we shared a part, and can now show it to those who call and wish to see a piece of the very church where the early Christians sung their songs by night, and worshipped the King of Kings and Lord of Lords.

It is what we should call a common sized building, and so destitute of windows as to be almost dark inside. At Smyrna, the population consists principally of Turks and Greeks. Some of the rich old Turks have a dozen or more wives, and when they go out with them, the old Turk rides behind, and they all go on foot before him in single file, their faces being always covered. The Greek women are not so restricted, but often go out, and sometimes visit the shores where the ships are unloading their cargoes. Both Turks and Greeks are exceedingly dishonest, and will lie without provocation. A pistol on each side, and a dirk in the middle of their girdle or sash, are the common implements of every man.

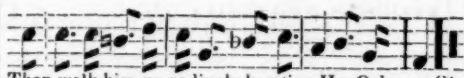
In the present number will be found a specimen of sailor music, furnished by the young friend above referred to.

#### HEAVING ANCHOR. A SAILOR SONG.

FURNISHED BY N. C.



Then walk him up so lively, Ho, O, Heave O!



Then walk him up so lively hearties, Ho, O, heave O!

2 I'm Bonny of the Skylark,  
Ho, O, heave O,  
Then walk him up so lively, hearties,  
Ho, O, heave O.

3 I'm going away to leave you,  
Ho, O, heave O,  
Then walk, &c.

In rowing, the words are slightly altered, as follows:

1 Then walk him up so lively,  
Row, Billy, row,  
Then walk him up so lively, hearties,  
Row, Billy, row.

2 I'm Bonny of the Skylark,  
Row, Billy, Row,  
Then walk, &c.

3 I'm going away to leave you,  
Row, Billy, row,  
I'm going, &c.

[For the Journal of Music.]

#### Jack's Visit to the Singing School.

The Singing School it has begun,  
I'll go said Jack and have some fun,  
And see what sort of folks they be,  
And hear 'um hum the Do, re, mi.  
When he got there he heard a noise,  
Proceeding from the girls and boys;—  
It sounded like the owls at night,  
And almost put him in a fright;  
He saw while peaking in the door,  
What he had never seen before:—  
The dreadful sounds alarmed him so,

That he could neither stay nor go!  
A man stood up, his arms a going,  
(It made Jack think of sailors rowing.)  
His mouth was stretch'd, down hung his chin  
Jack rather feared he'd take him in.  
Sometimes their voice would be so low,  
That Jack could scarcely hear it go;—  
And then again 'twould roar like thunder,  
"Look out!" cried Jack, "boys stand from  
The cloud is almost over head; [under,  
Of tempests I am not afraid;  
For I've seen many a squally fray:—  
Come boys, come luff and bear away."  
So saying Jack his spunk renewed,  
And all his slavish fears subdued—  
Went home and said, "O, what a fool  
Was I, to go to singing school."

JOHN.

A bye-stander suggests that the last line should read—

"Was I to go to M——'s school."

#### Ladies Department.

##### A Husband Won in a Lottery.

Yesterday week a marriage was celebrated at St. George's-in-the-East, which attracted many spectators. The bride was Ann M'Cormick, an exceedingly pretty girl, who belonged to Rain's £100 school, and the bridegroom, Wm. Chinnery, a smart young fellow belonging to the Wellclose-square division of the fire brigade. Mr. Rains, the benevolent donor, by his will left a sufficient sum of money to support forty girls, to be elected from the parochial schools, for four years.—At the end of that period they are sent out to service, and upon attaining the age of nineteen, and their characters being irreproachable, they become eligible to draw in a lottery for a husband. Two marriages take place in every year, namely, one upon the merry 1st of May, or sweeps' day, and the other on the 5th of November, or Guy Faux's day; and on the morning of each of those days a drawing takes place for the 1st of May or the 5th of November, as the case may be, and Miss M'Cormick, having drawn the prize on the 1st of May last, was, of course, the next for preference.—When the lucky ticket is drawn, the next thing to be done by its fortunate owner is to look out for an eligible partner (not a Roman Catholic, for they, according to the will of the testator, are ineligible) in the parishes of St. George-in-the-East, St. Paul, Shadwell, or St. John of Wapping, and, this being done, a notice is given to the trustees for their approval. In this instance Miss M'Cormick's choice fell upon the "waterman-fireman," and the trustees having no reason to find fault with his good looks or fair fame, nothing more was left but to go through the happy ceremony. In the evening, according to the usual custom, a dinner took place at the institution, at which the bride, bridegroom, and several of their party attended; and, after the health of the happy couple was given, the chairman presented the bridegroom with 100 new sovereigns in a bag, as the bridal portion from the institution.—London Watchman.

##### Cruelty Killed by Kindness.

A young woman in Vermont, married a poor, but worthy man against her father's wish. He drove them from his house, and closed his door and heart against them. They came down near Boston, went to work, and prospered. After many years the father had occasion to come to Boston. He concluded to go and see his daughter, expecting a cold reception. His daughter and her husband received him most kindly and lovingly. After staying with them awhile he went back to Vermont.

One of his neighbors, hearing where he had been, asked how his daughter and her husband had treated him.

"I never was so treated before in my life," said the weeping and broken-hearted father. "They have broken my heart; they have killed me; I don't feel as though I could live under it."

"What did they do to you?" asked the neighbor. "Did they abuse you?"

"They loved me to death and killed me with kindness," said he. "I can never forgive myself for treating so cruelly my own darling daughter, who loved me so affectionately. I feel as though I should die to think how I grieved the precious child when I spurned her from my door. Heaven bless them, and forgive me my cruelty and injustice to them."

Who does not see in this an infallible cure for difficulties between man and man? There is not a child nor a man on earth, who would not feel and say that that daughter, though so deeply wronged and outraged by her angry father, did right in treating him as she did. That father was her enemy but she was not his. He hated her, while she loved him. [Teacher.

Beware of the folly and extremes of fashion.

**Rules for Ladies.**

Marry not a profane man, because the depravity of his heart will corrupt your children and embitter your existence.

Marry not a gambler, a tippler, or a frequenter of taverns; because he who has no regard for himself will never have any for his wife.

Marry not a man who makes promises which he never performs; because you can never trust him.

Marry not a man whose actions do not correspond with his sentiments; because the passions have de-throned reason, and he is prepared to commit every crime to which an evil nature, unrestrained can instigate him. The state of that man who regards not his own ideas of right and wrong is deplorable, and the less you have to do with him the better.

Marry not a man who is in the habit of running after all the girls in the country; because his affections are continually wavering, and therefore can never be permanent.

Marry not a man who neglects his business; if he does so when single, he will do worse when married.

**Rules for Gentlemen.**

Marry not a woman who cannot make a skirt, or cook a meal's victuals. Such a woman would keep a man poor all the day's of his life.

Marry not a woman who is a lady and proud; because she will be eternally scolding if she does not get everything she wants.

Marry not a woman who thinks herself better than any body else; because it shows a want of sense, and she will have but few friends.

Marry not a woman who is fond of spinning street-yarn; because such a woman will not make a good wife, and will never be contented at home.

Marry not a woman who is in the daily habit of slandering her neighbors, and giving ear to all the gossiping she hears. Such women make the worst of wives.—[Amer. Ban.]

**Died,** At Vermillion Furnace on Sabbath, the 27th Oct., at 5 o'clock P. M., James Dwight Stiles, infant son of T. C. and Lydia W. Stiles—aged 7 months.

With the fading rays of the Sabbath sun, this little innocent closed its eyes upon a world which to it had been a scene of pain and sickness—to open them upon a world of everlasting felicity.

"Blossom of Heaven! planted here,  
Yet destined not to bloom  
Where all around is cold and sear,  
And earth a living tomb;

A bud that in the morn's first rays  
Opened to life and love,  
An angel now, to lisp the praise  
Of Him whose home's above.

A mother's watchful yearning heart  
Hath pillowed thee to rest,  
And as it throbb'd, O must it part  
With its sweet infant guest?

A father's pride, fond sister's grief,  
Bedew thy early bier,  
And brothers mourn thy falling leaf  
With many a bitter tear."

O. Evangelist.

**CURE FOR CONSUMPTION.** The following article is worthy the consideration of persons suffering under Consumption—Completely to eradicate this disorder, I will not positively say the following remedy is capable of doing; but I will venture to affirm, that a temperate mode of living, (avoiding spiritous liquors wholly,) wearing flannel next to the skin, and taking every morning half a pint of new milk mixed with a wine glass full of the expressed juice of green Hoarhound, the complaint will not only be relieved, but the individual shall procure to himself a length of days beyond what its mildest form could give room to hope for. I am myself, sir, a living witness of the beneficial effects of this agreeable and though innocent, yet powerful application. Four weeks' use of the Hoarhound and milk relieved the pains of my breast; gave me to breathe deep, long and free; it strengthened and harmonized my voice, and restored me to a state of better health than I had enjoyed for many years.

**MUSIC SCHOOL.****Normal School Department.**

The scientific lectures before the Normal School Class just commenced, will continue every

**THURSDAY** Evening, at half-past 7 o'clock, by H. W. DAY, A. M., Professor of Music, Editor of the American Journal of Music:—At his Music Room, No. 8 Court Square.

The object of this class will be,

to Educate Teachers of Music. The several courses of Lectures and study, conducted the same as College classes in Mathematics, will make students intellectually and practically acquainted with an excellent Inductive System of Instruction for Pupils, Classes, Schools and Choirs.

The Exercises will consist of Theoretic teaching and Musical Elocution, Sight-Singing and the practice of Sacred and Secular Music, accompanied by Scientific and Practical Instructions.

Persons desiring to become thoroughly acquainted with the Theory and Practice of Music,—though not intending to become teachers—will find the discipline of this class completely adapted to such an end. Any one wishing to join the class, can have the privilege of attending until perfectly satisfied before purchasing a ticket.

All other information can be had any time during the day at No. 8 COURT SQUARE, where gentlemen interested in this notice are requested to call.

Notices of the Harmony Class,—the classes on Wind and Stringed Instruments, also of the instruction for classes and private pupils on the Piano and Organ appear on separate cards. Feb. 25th, 1845.

**ADVERTISEMENTS.****Music and Musical Instruments.**

**B. A. BURDITT,** Composer and Arranger of Military Music, and Instructor of Military Bands. B. A. B., is Agent for the sale of ALLEN & Co's celebrated Brass Instruments, viz: Valve Post Horns, Valve Trumpets, Trombones, Orphicydes, and Bugles; and has a supply on hand cheap for cash. Boston, July 1, 1844.

**EDWARD HARPER.**

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**DAY'S MUSIC SCHOOL.**

**THE EDITOR OF THIS PAPER HAS MADE** arrangements to commence a regular Music School, which will be conducted by four able Professors of Music. The departments are as follows:

1st. The Scientific teaching of Music to Schools and Classes, embracing the Cultivation of the Voice. 2d. Recitations and Practice in Harmony, Thorough-Bass, Composition and Counterpoint. 3d. Instructions in the Practice of Wind and Stringed Orchestral and Band Instruments. 4th. Theory and Practice on Playing the Organ and Piano-Forte. 5th. Instructions in Rhetoric, and Practice on Writing Letter-Press Matter, for which Students will receive a compensation when their articles are suitable to publish. Also instructions in Elocution and Declamation. A few Students can be accommodated with Board and the use of a Piano, for \$2 & 50 cts per week. Persons who do not want to pursue all the branches, can enter either of the departments.

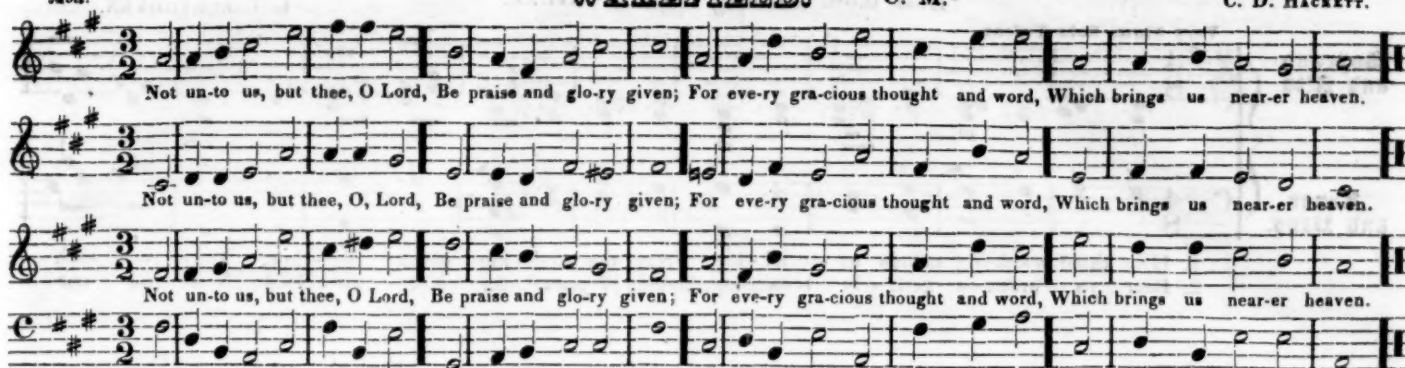
**THE WHOLE COURSE WILL BE COMPLETED IN THREE YEARS.**





Mod.

## WAKEFIELD.

C. M.\* (FOR THE JOURNAL OF MUSIC.)  
C. D. HACKETT.


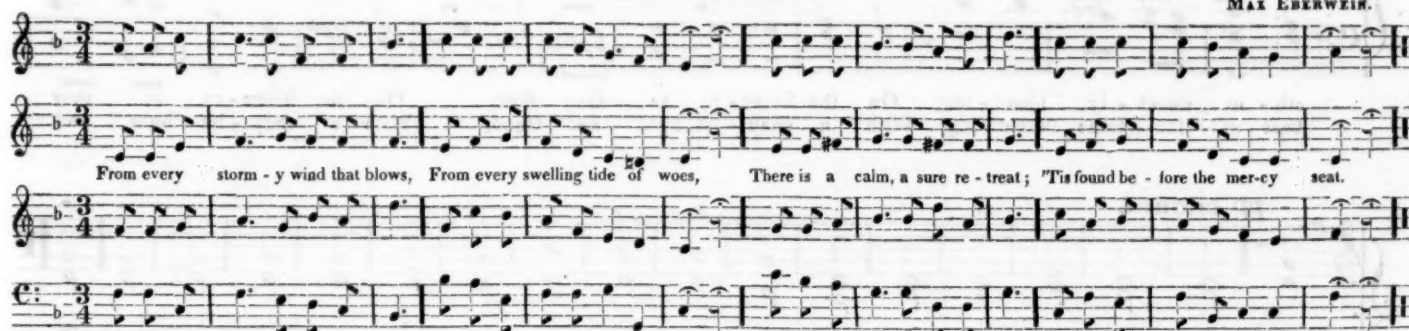
Not un-to us, but thee, O Lord, Be praise and glo-ry given; For eve-ry gra-cious thought and word, Which brings us near-er heaven.

Not un-to us, but thee, O Lord, Be praise and glo-ry given; For eve-ry gra-cious thought and word, Which brings us near-er heaven.

Not un-to us, but thee, O Lord, Be praise and glo-ry given; For eve-ry gra-cious thought and word, Which brings us near-er heaven.

\* Originally written in notes of equal length.

## SNOW HILL.

L. M. [FOR THE JOURNAL OF MUSIC.]  
MAX EBERWEIN.


From every storm-y wind that blows, From every swelling tide of woes, There is a calm, a sure re-treat; 'Tis found be-fore the mer-cy seat.

2 There is a place where Jesus sheds  
The oil of gladness on our heads—  
A place of all on earth most sweet;  
It is the blood-bought mercy-seat.

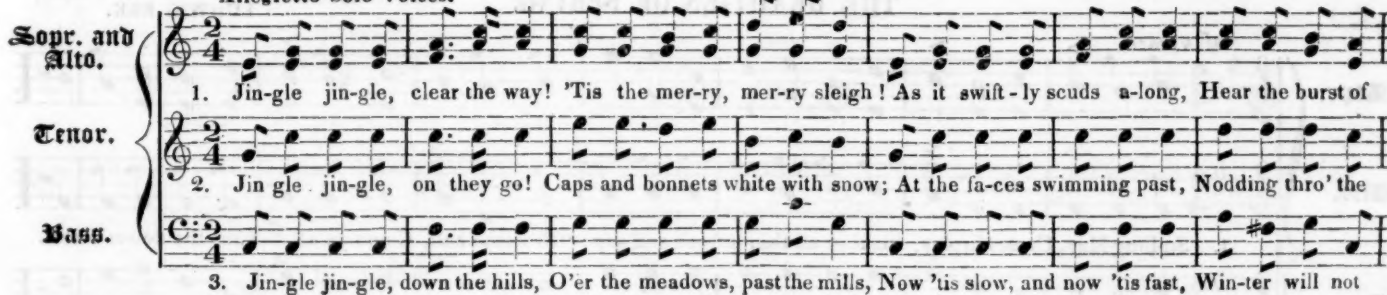
3 There is a scene where spirits blend,  
Where friend holds fellowship with friend;  
Though sundered far, by faith they meet  
Around one common mercy-seat.

4 There, there on eagle wings we soar,  
And sin and sense molest no more;  
And heaven comes down our souls to greet,  
And glory crowns the mercy-seat.

## THE MERRY SLEIGH RIDE.—GLEE.

I. B. WOODBURY.

Allegretto Solo Voices.



1. Jin-gle jin-gle, clear the way! 'Tis the mer-ry, mer-ry sleigh! As it swift-ly scuds a-long, Hear the burst of

2. Jin-gle jin-gle, on they go! Caps and bonnets white with snow; At the fa-cies swimming past, Nodding thro' the

3. Jin-gle jin-gle, down the hills, O'er the meadows, past the mills, Now 'tis slow, and now 'tis fast, Win-ter will not

happy song, See the gleam of glances bright Flashing o'er the pathway white, Jingle jingle, how it whirls! Crowded full of laugh-ing girls.  
fleecey blast; Not a sin-gle robe they fold, To pro-tect them from the cold; Jingle jingle, mid the storm, Fun and frolic keep them warm.  
always last; Eve-ry pleasure has its time, Spring will come and stop the chime! Jingle jingle, clear the way! 'Tis the mer-ry, mer-ry sleigh.

CHORUS.

1st time.

2d time.



Jin-gle jin-gle jin-gle jin-gle, clear the way, 'Tis the merry merry merry merry merry sleigh, 'Tis the merry merry merry merry merry sleigh.

## Hear those Soothing Sounds.—GLEE.

L. V. BEETHOVEN.

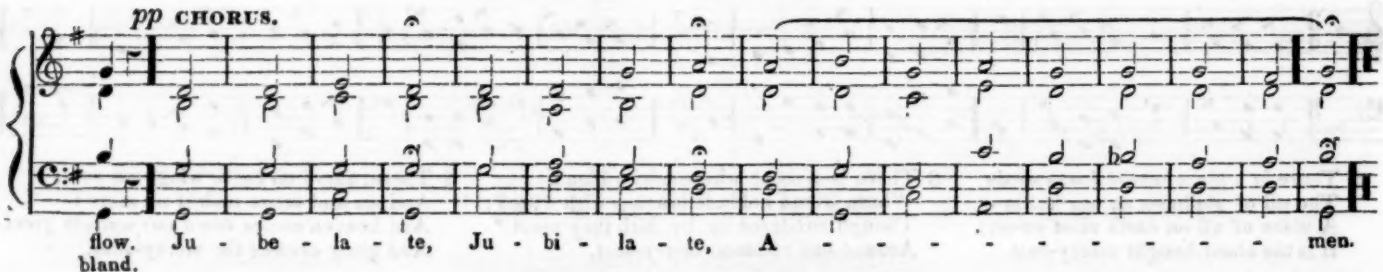
Very Slow, Solo Voices.

Soprano  
and Alto.Tenor  
and Bass.

1. Hear those sooth-ing sounds as - cend - ing From the wind - ing paths be - low, Thus in each  
2. Bear ye breez-es gent - ly breath-ing, Sounds of peace far o'er the land; Now all our



oth - er sweet - ly blend - ing, On the breez - es as they flow, On the breez - es as they  
best af - fec - tions wreath-ing, With a chap - let light and bland, With a chap - let light and

*pp* CHORUS.

flow. Ju - be - la - te, Ju - bi - la - te, A - - - - - men.  
bland.

## THE BEAUTIES OF SPRING.

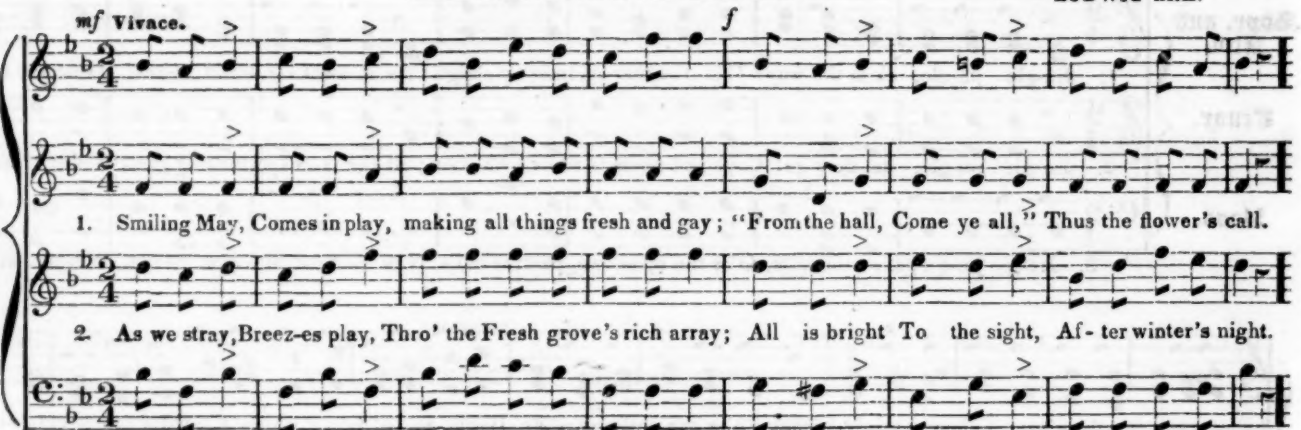
[FROM THE AMERICAN GLEE BOOK.]  
LUDWIG ERK.*mf* Vivace.

Sopr.

Alto.

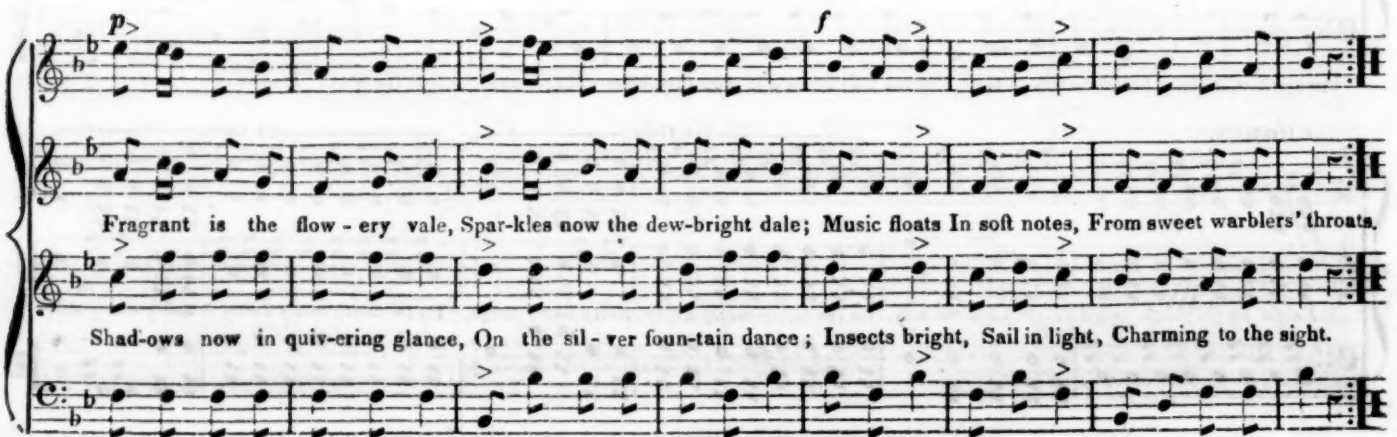
Tenor.

Bass.



1. Smiling May, Comes in play, making all things fresh and gay; "From the hall, Come ye all," Thus the flower's call.

2. As we stray, Breez-es play, Thro' the Fresh grove's rich array; All is bright To the sight, Af - ter winter's night.



Fragrant is the flow - ery vale, Spar - kles now the dew-bright dale; Music floats In soft notes, From sweet warblers' throats.

Shad-ows now in quiv-ering glance, On the sil - ver foun-tain dance; Insects bright, Sail in light, Charming to the sight.